CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 10, No. 28 TORONTO, JULY 11, 1945 $2.00 Per Annum

# Fact Versus Building Fiction

## Details Being Made Public by Exhibitors Who Are Serious

The flurry of announcements and rumors of theatre construction which has attracted attention during the past year has subsided and definite plans are being made public periodically by various individuals whose intentions must be accepted as sincere.

Another important exhibition unit will be added to the downtown Toronto theatre scene when the Embassy Theatre Company is enabled to proceed with its plans to rebuild the present 694-seat Embassy Theatre, near Bloor on Yonge, into the latest in 1000-seat de luxe modern houses.

The theatre, about 30 years old, was originally the Victoria and was remodelled in 1934. Pre-

(Continued on Page 2)

## Ray Allen, Bloom In Trophy Replay

Raymond Allen, declared winner of the Individual Low Gross, A Flight, event at the recent Canadian Motion Picture Golf Championships, and Martin Bloom, runner-up, have been given permission by the judges to hold a return match for the

(Continued on Page 2)

## Wider Powers for Repub's Grainger

In order to permit a freer exchange of sales and distribution ideas and personnel between the domestic and foreign markets, H. J. Yates has announced that world-wide sales and distribution will be coordinated under James R. Grainger, now

(Continued on Page 2)

## Southampton, Ont. House Switches

Esquire, Southampton, Ontario, a six-day, 305-seat theatre, has been taken over by Harold Grasser for operation from Foto Nite, which had it.

## Parents' Mag Plaque Awarded to Republic

Republic Pictures has been presented with a plaque by Parents' Magazine in recognition of the company's current tenth anniversary and as "A tribute to a decade of progress and achievement in the production of wholesome, popular American motion-picture entertainment."

## FPCC's Fine Gift To Sick Ch. Hosp.

Equipment for a 500-seat theatre for both recreation and medical purposes will be the gift of Famous Players Canadian Corporation as part of the planned addition to the Hospital for Sick Children. The generosity of Canada's leading theatre circuit

(Continued on Page 10)

## Pressburger-UA Pic

Signe Hasso will play the female lead opposite George Sanders in "Scandals in Paris." The picture will be produced by Arnold Pressburger for United Artists release. Pressburger is one of a number of UA Indies.

# Odeon Toronto House To Be Ultra-Modern

Odeon Theatres of Canada Limited will proceed, as soon as the necessary government permits are granted, with the construction of the first of its new key-run houses across the Dominion. This is to be a 2,300-seater in Toronto and the building will include a five-storey administration centre in which the organization's head offices will be located.

Building plans covering this and other theatres were finalized at recent conferences here between J. Arthur Rank and his Canadian partner, Paul L. Nathanson and were announced here recently by Mr. Nathanson, who is president of Odeon Theatres of Canada Limited. Actual construction will be handled by Odeon's Engineering and Main-

(Continued on Page 11)

## Ladd, Hutton

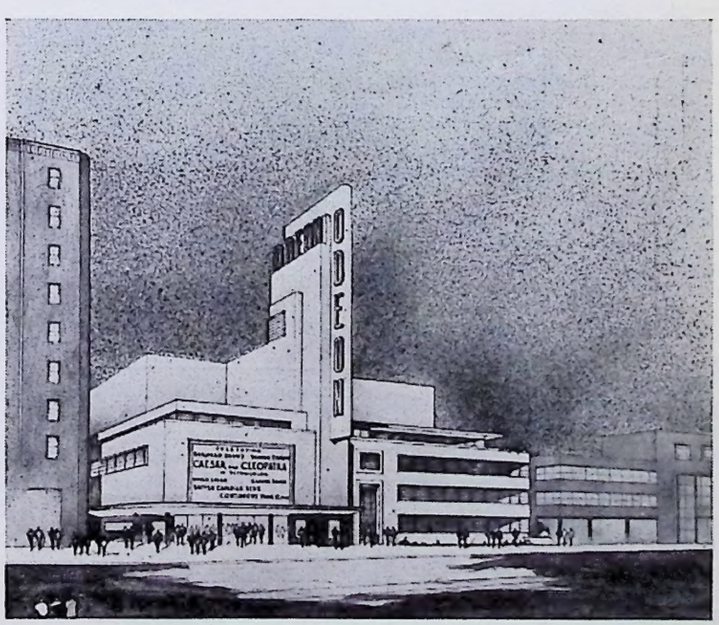
Alan Ladd and Betty Hutton will co-star in "California," a spectacular Technicolor romance of the early days of the Golden State.

Seton I. Miller will produce the picture for Paramount.

## Errol Flynn's Next

Errol Flynn's next picture for Warner Brothers will be "Don't Ever Leave Me," in which he will co-star with Eleanor Parker. William Jacobs will produce with James Kern directing.

## *Odeon's Toronto House*




**Exterior of the first of the theatres which Odeon will erect in various parts of the country. It represents an innovation in engineering and design. The tower is modernistic and will extend ten stories above the street, carrying the house sign. The house will be the first downtown one to be especially designed for sound.**

**Blonde Ransom** The screen's merriest musical melee—with Virginia Grey, Donald Cook, Collette Lyons and Pinky Lee. Contact your EMPIRE-UNIVERSAL exchange for an early date for this bright film.

# Ray Allen, Bloom In Trophy Replay

(Continued from Page 1)

Famous Players trophy and a Gruen watch donated by the Imperial Bank of Canada, Dundas Square and Victoria Street branch.

Allen's objection to acceptance of the trophy and watch under the stipulated rule was a sporting gesture which the judges considered as making sense. It had been ruled that members of the Oakdale Club, on whose course the tournament took place, should be penalized three strokes because of familiarity with its hazards.

Bloom, a member and winner last year, shot an 84 and the three-stroke penalty brought him up to 87. Allen, a non-member, scored 86 and was named the official winner. He is a former member who had held the club championship a number of times, although he has played the course but twice in the last five years.

The judges were under the impression that Allen was still a member of the club and would also be penalized three strokes. Archie Laurie, scorekeeper, knew otherwise and, bound by the rule, did not impose the penalty. Allen, realizing that conditions of play had been the same for himself and Bloom, felt it unfair that his gross of 86 should entitle him to victory over Bloom with an 84.

In a letter to the tournament committee, a copy of which was sent to John J. Fitzgibbons, Allen asked that it reconsider the scorekeeper's findings and stated that "I don't think Martin Bloom should be penalized strokes on a low gross contest." He said he believed it was the intention of the donors of the trophy that it be awarded to the player who took the least number of strokes to play the course the day of the Canadian Film Weekly tournament.

"I have two suggestions to make—either one of which will be entirely acceptable as far as I am concerned," Allen wrote. "First—that the trophy be presented to Martin Bloom, or secondly—if the committee feels that its ruling should be abided by, I would like to suggest that Martin Bloom, Dewey Davis and myself play an 18-hole match on a course other than Oakdale and equally strange to all of us to determine the holder of the trophy."

The judges—Jack Arthur, Nat Taylor, Tom Daley, Archie Laurie and Clare Appel—went into the matter and a majority favored allowing Allen his suggestion of a replay. Dewey Davis, winner of the IATSE challenge

(Continued from previous column)

trophy for Individual Low Gross, B Flight, was ruled out of the replay because, having taken a handicap of 25, he had placed himself in the second flight.

Both Bloom and Allen were members of the Columbia foursome, which won the N. L. Nathanson challenge trophy for the second year in succession.

# Building Details Being Provided

(Continued from Page 1)

sent rebuilding plans call for the elimination of two stores which share the frontage with the entrance and the installation of a balcony.

Policy of the house will be changed to some first-runs, with matinee and evening performances. Smoking will be allowed in the loges.

Late in June Joe E. LeBlanc reopened his Capitol Theatre in Shediac, New Brunswick, a seaside resort. The present Capitol, rebuilt into a modern first-class theatre of 350 seats, replaces the old one, which had a seating capacity of 150. Dominion Sound installed RCA sound system P.G. 139. Mayor E. Paturel officiated at the opening and Sam Jacobs, Sain John manager for Monogram Pictures, was one of those who spoke.

B. M. (Buddy) Goldin, who has returned from army service to the managing directorship of Calgary's Kinema and Tivoli theatres, will erect a suburban house of first quality in that city.

A number of small theatres, probably located in community halls, are being improved, among them those in St. Walberg, and Kenaston, Saskatchewan; Elnora and Empress, Alberta; and Laurier and St. Cloud, Manitoba.

A new $40,000 house theatre will be erected in Elmira, Ontario, according to the announcement of Bruce McLeod, operator of the Fox, Kitchener; King, Strathroy; and other houses in the province.

Brockville, Ontario, will have a 620-seat house near the Capitol Theatre. It will be erected by J. R. McLennan and Luke & Little, Montreal, are the architects.

Through William Lester United Amusements has plans for the erection of a theatre with a seating capacity of 800 in the eastern part of Westmount, Quebec. Lester, speaking before the local Rotary Club, said that he desired to erect a theatre into which would be incorporated ideas he had accumulated in 30 years of exhibition.

Announcement of the rebuilding and change of policy of the Embassy, Toronto, enlarges the ever-growing chart of future first-grade exhibition on Toronto's main street and its adjacent avenues.

At present there is the Tivoli, Loew's, Imperial, Shea's and Uptown. If post-war plans and announcements are carried through several thousand seats will be added. Loew's Winter Garden, above the first-floor Loew's and closed for the past 15 years, will be reopened with 1092 seats; and Shea's Victoria, closed for many years and formerly a two-a-day vaudeville house, will reopen with 1500 seats out of its 1995 seats in use for seeing movies.

Twentieth Century Theatres, Biltmore Theatres and Famous Players have each announced new houses within a block of Dundas and Yonge Streets.

More than a dozen new houses are expected for Toronto when the war is over.

The first complete news is that of Odeon's plan, which is contained in another article in this issue.

## F/Lt. Rothstein Runs Air Force Theatre

Management of the Victory, an air force theatre at No 16 service flying training school, Hagersville, Ontario, is now in the hands of Flight Lieutenant Lorne Rothstein who recently returned to Canada after two and a half years service overseas.

Before his enlistment Rothstein was with the Montreal branch of Empire-Universal Films.

The air force showhouse, which is equipped for the showing of 35 mm. films, will continue to operate for some time as it is expected that the Hagersville station will remain open until the Japs are beaten.

# Wider Powers for Repub's Grainger

(Continued from Page 1)

president and general sales manager of Republic Pictures Corporation.

Grainger will head the following corporations in the international field; Republic Pictures International Corporation; Republic Films Argentina Corp.; Republic Pictures de Brazil, Inc.; Republic Films of Central America, Inc.; Cia. Republic Films

JAMES M. GRAINGER

Chilena, Inc.; Republic Pictures de Mexico, Inc.; Republic Pictures del Peru, Inc.; Republic Pictures Puerto Rico Corp.; Republic Pictures (Trinidad), Inc.; and Republic Pictures de Colombia, Inc.

Yates pointed out that Republic's expansion plans are formulated, and that continued progress in the international field is now attendant only upon clarification of conditions in foreign countries. He stated that the exchange of personnel trained for both domestic and foreign distribution would be of inestimable value.

As soon as conditions permit, Republic hopes to hold its first international convention.

Grainger's initial trip is slated for August, when he will visit Mexico City and South American capitols.

## DFC Winner Assign'd To Capitol, Halifax

Tiffany Cook, recently discharged from the RCAF with the rank of flight lieutenant and winner of the DFC, has been temporarily assigned by Famous Players as assistant manager of the Capitol, Halifax, Nova Scotia.

He replaces Henry Deveau who has been temporarily transferred to the Savoy, Glace Bay, Nova Scotia, as assistant to John Connor Jr.

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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 28 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

# Salty O'Rourke

with Alan Ladd and Gail Russell
Paramount 97 Mins.

DRAMA WITH RACING BACKGROUND STACKS UP AS GOOD ENTERTAINMENT ON ALL COUNTS.

An absorbing story, strong direction by Raoul Walsh, acting that rates high and attention to production details combine to give "Salty O'Rourke" more than ordinary worth as a dramatic offering. Despite its racetrack flavor the picture will bid as heavily for the patronage of the women as of the men. Credit for this goes to a neatly worked out romance between Alan Ladd and Gail Russell.

**The plot, which has moments of excitement and a thrill or two, provides Ladd with another opportunity to play a poker-faced character with a minimum of effort. This time he is a horserace gambler with a month's time to pay back a heavy debt to a vicious bookmaker (Bruce Cabot). To solve his dilemma he buys an unmanageable horse for a song and hires a roughneck jockey (Stanley "Stash" Clements) to ride the animal.**

Ladd and his trainer (William Demarest) are hard put to it keeping the lad in line, especially when he gets a crush on Miss Russell, his teacher at a school for under-age jockeys. In revenge he plots to throw the race. When everything seems lost for Ladd the youth comes through a winner in a sudden reversal of character. As his reward he is bumped off by a Cabot henchman, who, along with his boss, is disposed of by Ladd.

While Ladd, Miss Russell and Demarest are fine, it is Clements who steals the film.

CAST: Alan Ladd, Gail Russell, William Demarest, Bruce Cabot, Spring Byington, Stanley "Stash" Clements, Darryl Hickman, Rex Williams, Don Zelaya, Lester Matthews, Marjorie Woodworth, David Clyde.

CREDITS: Associate Producer, E. D. Leshin; Director, Raoul Walsh; Screenplay, Milton Holmes; Cameraman, Theodor Sparkhuhl; Art Directors, Hans Dreier, Haldane Douglas; Process Photography, Farciot Edouart; Film Editor, William Shea; Set Decorator, John MacNeil; Musical Score, Robert Emmett Dolan; Sound, Earl Hayman, Walter Oberst.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Lucknow 16 Mm.

The new theatre at Lucknow, Ontario, the Rex, is 16 Mm.

# Son of Lassie

with Peter Lawford, Donald Crisp
MGM 102 Mins.

SUPERBLY PRODUCED TECHNICOLOR TALE OF YOUTH AND DOG RATES AS STRONG DRAWING CARD.

Once again Metro has crashed through with a picture of vast universal appeal. In "Son of Lassie" the studio has thrown on the market a sequel to the late Eric Knight's "Lassie, Come Home" that is as creditable in every respect as the source of its inspiration. Those who took the earlier film to their hearts will accept this one with equal fervor. So human, heart-warming and richly sentimental a picture can scarcely be less than a strong box-office contender. The offering has everything to enable it to worm itself deeply in the affection of the public. Dog lovers will doubly rejoice.

**The film, accorded a magnificent Technicolor treatment that gives it pictorial impressiveness, is built around the profound attachment between Peter Lawford, the son of Donald Crisp, keeper of the Duke of Rudling's (Nigel Bruce's) kennels, and Lassie's pup, Laddie, which rebels against training.**

The story is told with refreshing humor up to the point where Lawford, a member of the RAF, takes off on a mission over Norway with the dog as a stowaway. It then becomes intensely and absorbingly dramatic as it traces the adventures of master and dog after their parachuting to earth following the destruction of their plane by enemy action. The Nazis stage an epic manhunt in which Laddie, separated from his master, unwittingly leads the enemy to him. The escape of youth and dog to England with the help of the Norwegian undergronud brings the film to a happy ending. The story is flavored with a bit of romance involving Lawford and June Lockhart, the duke's grandchild.

Produced capitally by Samuel Marx, directed with understanding by S. Sylvan Simon, and scripted skillfully by Jeanne Bartlett, the film has competent performances.

CAST: Peter Lawford, Donald Crisp, June Lockhart, Nigel Bruce, William "Billy" Severn, Leon Ames, Donald Curtis, Nils Asther, Robert Lewis, Laddie, Lassie.

CREDITS: Producer, Samuel Marx; Director, S. Sylvan Simon; Screenplay, Jeanne Bartlett.

DIRECTION, Good. PHOTOGRAPHY, Superb.

# It's a Pleasure!

with Sonja Henie, Michael O'Shea
RKO-International 90 Mins.

EYE-STUNNING ROMANTIC MUSICAL IN TECHNICOLOR IS A FONT OF ENTERTAINMENT.

Sonja Henie makes her first appearance in Technicolor in a romantic musical that is a sizable artistic achievement. David Lewis, assisted by Don Loper, has given International Pictures' "It's a Pleasure!" a stunning and ultra-lavish production that fills the eye to overflowing with its impressive aspects and the expansiveness, glamor and breath-taking beauty of its production numbers the picture will win wide acceptance. The film's entertainment facets are many and varied and have been brought out at their brightest without financial stinting.

**Miss Henie and Michael O'Shea, moving among settings and set decorations that are the realization of a dream in Technicolor, work out their romantic destiny in a script by Lynn Starling and Elliot Paul which, while conforming to pattern, manages always to be interesting. A good deal of sentiment has gone into the story of two ice-skating whizzes whose marriage is almost wrecked by drink and another woman (Marie McDonald).**

The skating star appears in a number of glittering and spectacular ice ballets that are as fine as anything of the kind done on the screen. Technicolor points up her physical attributes. The surrounding cast is filled with lovelies, with Marie McDonald marked for special attention from the men.

The camera work of Ray Renahan, the art direction of Wiard B. Ihnen and the set decorations of Julia Heron merit huzzahs.

CAST: Sonja Henie, Michael O'Shea, Bill Johnson, Marie McDonald, Gus Schilling, Iris Adrian, Cheryl Walker, Peggy O'Neill, Arthur Loft, Alyce Fleming, George Brown, Jack Chefe, Don Loper, Tom Hanlon, Lane Watson.

CREDITS: Producer, David Lewis, Associate Producer, Don Loper; Director, William A. Seiter; Screenplay, Lynn Starling, Elliot Paul; Cameraman, Ray Rennahan; Art Director, Wiard B. Ihnen; Set Decorator, Julia Heron; Film Editor, Ernest Nims; Sound, C. J. Jowett, Arthur Johns; Musical Director, Arthur Lange; Musical Score, Arthur Lange; Choreography, Don Loper.

DIRECTION, Okay. PHOTOGRAPHY, Superb.

# Flame of the Barbary Coast

with John Wayne, Ann Dvorak
Republic 91 Mins.

ONE OF REPUBLIC'S BEST, THIS IS PACKED WITH ENTERTAINMENT AND A CORKING SELECTION AS THE BIG GUN ON REPUBLIC'S 10TH ANNIVERSARY JUBILEE.

Its selection as the big gun in Republic's 10th anniversary celebration is well-deserved by "Flame of Barbary Coast." For here is an expansive production so bulging with popular entertainment that grosses as big as any drawn by a Republic picture can be expected. The studio has never presented a combination of the musical and the romantic with more box office strength.

**Set at the turn of the century with San Francisco's rip-roaring Barbary Coast as the scene, the production catches all the robustness, color and passion for life that characterized that fabulous section of the city by the Golden Gate. The film creates a sense of movement and turbulence that enables the interest to be sustained uncommonly well throughout. Atmospherically the production has much to commend it to the attention of audiences.**

The way Joseph Kane has handled his dual assignment of associate producer and director gives no cause for complaint. That he has been able to keep so large a production rolling so smoothly attests his ability. He has worked from a Borden Chase screenplay which, while hewing close to patterns and offering a familiar story, parades a wealth of items that have been tested by time.

The musical content, which is generous, contains a number of tunes of yesterday that stir nostalgia.

John Wayne is a Montana cowboy who tries his luck on the Barbary Coast. He matches wits with Joseph Schildkraut, king of the Barbary Coast, in a sizzling contest that winds up with Wayne the victor, his spoils including Schildkraut's gal, Ann Dvorak.

The acting is very much of an asset.

CAST: John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey, Russell Hicks, Jack Norton, Paul Fix, Manart Kippen, Eve Lynne, Marc Lawrence, Butterfly McQueen, Rex Lease, Hank Bell, Al Murphy.

CREDITS: Associate Producer, Joseph Kane; Director, Joseph Kane; Screenplay, Borden Chase; Cameraman, Robert DeGrasse.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Scenes at the Canadian Film Weekly Motion Picture Golf Championships

1. Some old-timers sit it out —V. Simony, Harry Alexander, George Lester and Jake Smith.

2. Arthur Milligan, president of Projectionists Local 173, presents that organization's trophy to Dewey Davis, General Theatres, for winning Individual Low Gross, B. Flight.

3. Ralph Dale, chairman of the prizes committee, presents Captain Herb Allen with the N. L. Nathanson trophy for his Columbia team, which won the foursome.

4. John Fitzgibbons presents Raymond Allen with the Famous Players trophy for winning Individual Low Gross, A Flight. Ray and Martin Bloom, with the permission of the committee, replay for this trophy for reasons explained elsewhere.

5. Fitz drives one.

6. The boys who preferred the cool verandah.

7. Alf Perry in action.

8. Among those standing up are Bobby Quinton, Bill Johnston, Walter Kennedy, Win Brown, Alf Piggins, Aaron Wolfe, Harry Lester and Buck Weaver. At the table—Assistant pro, Archie Laurie and Percy Smith.

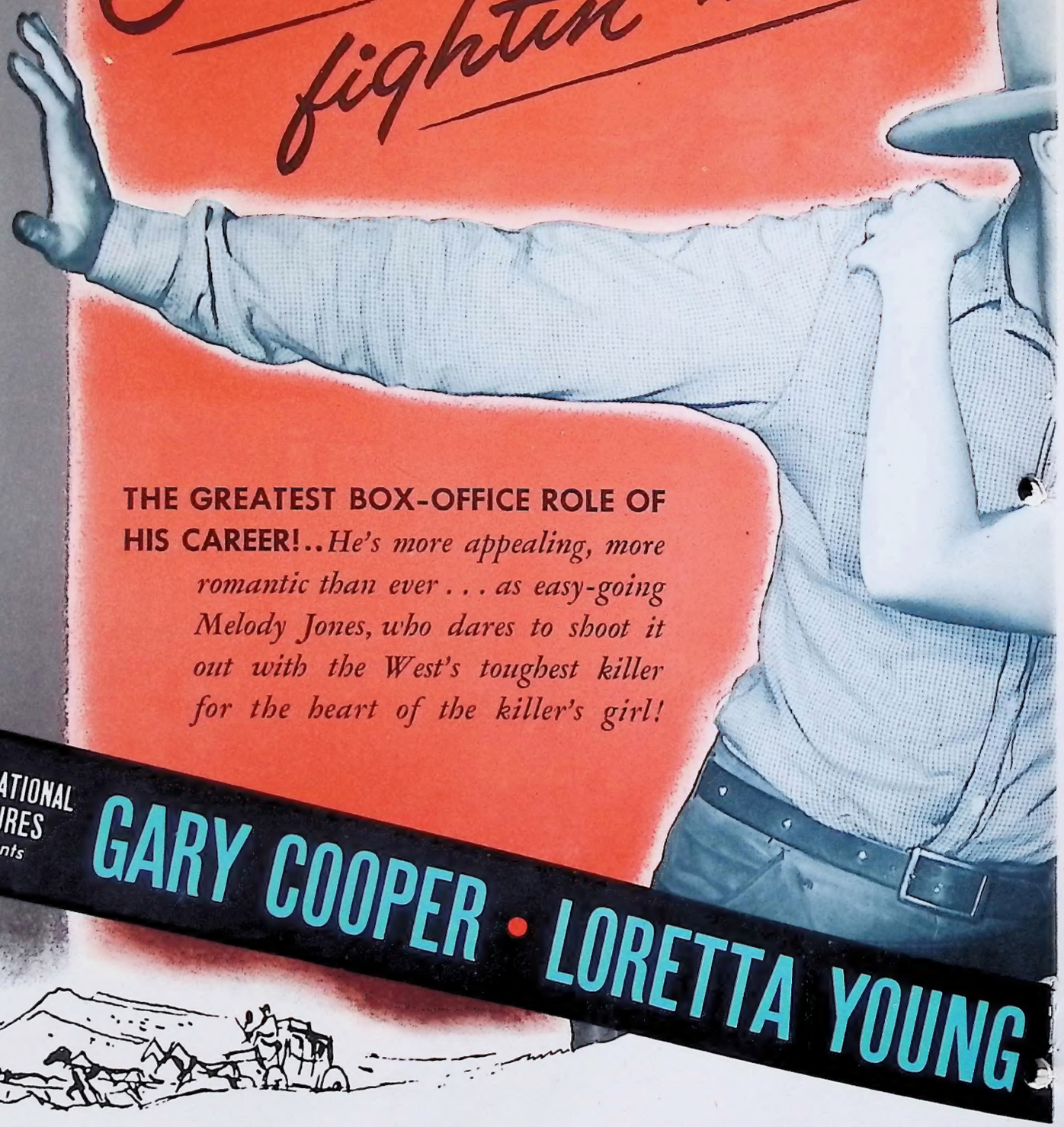
9. Back row — Raoul Auerbach, Ralph Dale, Hye Bossin, George Georgas, Archie Laurie and Wonnie Tyers. Front row—Dave Griesdorf, Jack Arthur and Sam Fingold.

(More pictures on page 9)

Meet Gary Cooper
...Melody Jones
...Gentleman Unafraid
Norman Rockwell

# CHALK UP ANOTHER BIG ONE

## *Gary's fightin' mad...*



**THE GREATEST BOX-OFFICE ROLE OF HIS CAREER!..** *He's more appealing, more romantic than ever . . . as easy-going Melody Jones, who dares to shoot it out with the West's toughest killer for the heart of the killer's girl!*

INTERNATIONAL PICTURES *presents*

# GARY COOPER • LORETTA YOUNG

FROM INTERNATIONAL!

IN NUNNALLY JOHNSON'S

# "Along Came Jones"

WITH WILLIAM DEMAREST · DAN DURYEA FRANK SULLY

A CINEMA ARTISTS CORP. PRODUCTION

PRODUCED BY GARY COOPER. DIRECTED BY STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON

Gary Cooper's Grandest Action Romance!
Girl shy...Gun shy...Great guy!..
with Loretta as the outlaw's
sweetheart...and Dan Duryea,
menace of "The Woman
In The Window," as the killer!

GOOD ENTERTAINMENT IS "INTERNATIONAL"

AN INTERNATIONAL PICTURE • Released by RKO RADIO PICTURES, INC.

LITHO U.S.A.

## Scenes at the Canadian Film Weekly Motion Picture Golf Championships

10. Dave Griesdorf being presented with the Canadian Film Weekly trophy for Individual Low Net by Hye Bossin.

11. Watching the awards.

12. George Altman gets the Twentieth Century Theatres trophy from Nat Taylor for winning Individual Low Gross, C Flight.

13. Some Twentieth Century Theatres' staffmen enjoying some putting—Neil Tolling, Al Hope, Fred Collins and Don Wilson.

14. Harry Lester.

15. Len Bishop, Percy Smith, Jay Smith, Archie Laurie, Tom Daley, (?), Jim Eastwood and George Morrell.

16. Nat Taylor.

17. Watching the tee-offs.

18. Those taking it all in in this photo are George Peters, Bill Tyrell, Joe Piottel, Abe Cass, Jake Smith, Harold Braden, Al Perly, Abe Polakoff, Joe Paul and Syd Roth.

# FPCC's Fine Gift To Sick Ch. Hosp.

(Continued from Page 1)

will extend also to photography equipment necessary for a study of case histories and surgery methods. All equipment will be of 16 mm. size.

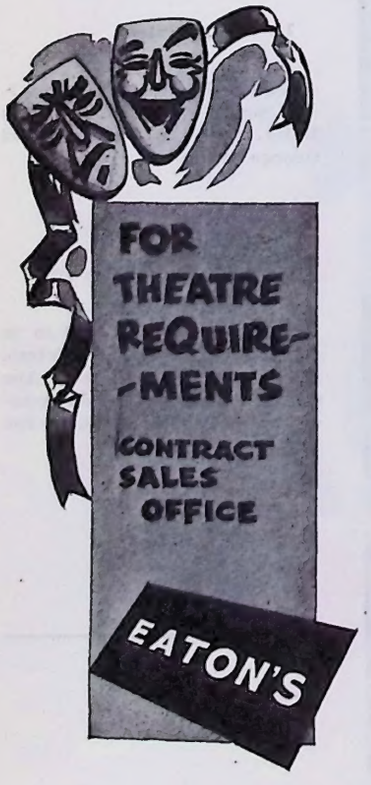
At present there is inadequate projection and photographic equipment, although the need for recreation for the children and visual education for patients and the medical staff has increased. Motion picture records of treatment and cure have accumulated and are of use in training doctors and nurses. At present portable projection equipment is serving for ward entertainment and visual study.

The new auditorium will provide more comfortable conditions of motion picture entertainment for patients able to leave their beds. It will be a school as much as a theatre, in which children, deprived of ordinary means of education because of illness, will be educated visually.

Famous Players will provide whatever hospital officials feel is necessary and let them supervise installation.

## 'Trail Town' to Be Jules Levey's Next

Film version of Ernest Haycox best-seller, "Trail Town," will be produced by Jules Levey with Ann Dvorak, Randolph Scott and Barbara Britton in starring roles. United Artists will release.



## Notes

**Ted Allen of Akron, Ohio, brother of Esquire's Izzy and PRC's Harry is in town. He's not in the film business . . . "Son of Lassie" and "Thunderhead—Son of Flicka" were both shot with Technicolor's Monopack, a one-neg process which replaced the three-neg process still general. George Geroux, Technicolor's ambassador, visiting town and being welcomed gladly, told me that . . . At the golf tournament Archie Laurie was having a tough time making out the lucky draw numbers in the dark and obliging Tom Daley went to his car to get a flashlight. While he was gone his number was called and being absent, the prize was awarded to someone else . . . Arch Jolley, MPTAO secretary, has been busy touring the province and his visits to the various towns yielded quite a few press stories about the part the movie industry is playing in the war effort . . . Ernie Roberts of ASN turned columnist for Sean Edwin in the Montreal Herald, pinch-hitting a one-day stint while the latter was vacationing. Spike got off some stickfuls about the work and hazards of Canuck war lensmen . . . Roy Disney, business manager for Walt, was around RKO . . . John Cohn went down in two at gin. Very embarrassed, he was, if you can imagine jaunty John that way . . . Syl Gunn was in to say so-long and tell how sorry he was to miss the golf tourney. Syl's work last year helped get it under way right. Everyone wishes him well in his new job as Winnipeg chief for Para . . . Dorothy Wilson threatens to start a ladies' golf tourney, seeing as the gals are barred from ours.**

* * *

## Peculiar Point of View

During the golf tournament a number of old-time exhibitors were among those enjoying leisurely conversation while loafing in the shade. Too often such conversations move inevitably toward one thing—counting the other guy's money. Not this time, although the talk did fall into an accustomed pattern. This group was measuring and weighing the character of distrib executives.

The conversation finally caught up with one general manager, reputed to be a hard bargainer. One exhibitor named him the hardest of all. Let's call the exhibitor Jones and the general manager McTavish.

**"I disagree," said another exhibitor. "When I rebuilt my theatre I put every cent I had and could borrow into it. It had been closed for 15 weeks and so I had made no money while I spent what I got my hands on. My contract with McTavish called for percentage pictures. That contract would have ruined me, because the money it called for would have left me without any financial protection against the people who held my notes. I told McTavish my story. He tore up the contract and gave me a new one which called for flat rentals at a small raise in the price of each film. He kept me in business." Turning to the exhibitor who had excoriated McTavish, he said: "Now, do you call that a break or don't you?"**

The listeners nodded their heads in agreement and looked at Jones for the answer.

"I admit," said Jones, "that McTavish gave you a break—but he never gave me one."

"But," protested a listener, "this man needed a break and you didn't."

Jones fell silent and again everyone waited to hear his reply.

"So what?" he answered. "Would it have done me harm?"

* * *

## They Wouldn't Believe It

**Some exhibitors were talking film terms. "Do you know," said one, "when Epitome Productions came to me for permission to raise the prices of pictures ten per cent in my house—after the WPTB refused them—I allowed them to raise them 25 per cent?"**

**Everyone expressed disbelief. "Take another look at this guy, will you?" said one. "Is he an exhibitor—and is he alive?"**

# NFB Operating on Internat'l Scale

"International distribution of Canadian films will increase steadily during the next few years," predicted Dr. Malcom Ross, the National Film Board's director of distribution, in an address before the Ontario Rural Circuit Conference at the Ontario Agricultural College in Guelph recently.

In addition to an extensive exchange of films between Canada and other parts of the British Commonwealth and the United States, arrangements have also been made for exchange of documentary films between Canada, France, Mexico and many other countries.

A new film "This is Canada," is being made by the National Film Board at the request of the Soviet Government, with dialogue in Russian, and will be shown in all schools of the Soviet Union, Dr. Ross announced.

Along with this film, a large display from the board's graphics division and photographic material for use in schoolrooms will be sent to the USSR.

Films are also currently in preparation at NFB studios for the liberated countries of Europe and four pictures are being prepared in German.

Fourteen films in Spanish and Portuguese are being prepared now for distribution in Latin America and Canadian films recorded in Chinese and Hindustani are being shown in the Far East through the British Ministry of Information.

"We hope to present a fair picture of Canada abroad as well as to bring to Canadians an authentic picture of other nations," stated Dr. Ross.

## Pioneers' Picnic For Calgary Film Folk

The Alberta division of the Motion Picture Picture Pioneers sponsored its first annual picnic for theatre and film exchange employees and their families in Calgary recently. The picnic took place at Sandy Beach on the outskirts of the city at Glenmore Dam.

About 400 guests attended and draw prizes amounting to $500 for the Pioneer Victory Loan sale were awarded.

The Committees in charge of the affair were: Entertainment, Joe Palansky, Empire-Universal; finance, J. K. Randall of the Capitol, Calgary, and Roy Chown of the Strand; transportation, Jack Reid of United Artists; sports, Vernon Skorey, 20th Fox, and Paul Cardell, Famous Players; supplies, L. Hick and K. McLellan.

# Television in UK Falling Behind

Before the War 20,000 television receivers were sold in England of which an estimated 5,000 were lost in the bombings, revealed Captain A. G. D. West, technical director of the three television companies of the J. Arthur Rank organization and president of the British Kinematograph Society, on his arrival in New York recently.

There were also six cinemas equipped with 13x15 screens and these houses got very good results in televising special events such as boxing matches and the Derby.

Captain West explained that since the war, however, television in England had been at an absolute standstill. It was in the hope that some technical advances had been made in American laboratories that he had come to the United States, he declared.

For this reason he will visit television engineers and laboratories in New York, Chicago, Philadelphia and other cities to study developments in the three principal fields of television—large-screen, home and transmission. He wants to compare American ideas on future technical progress with those of British engineers now beginning again to work on the problem.

The British television expert is well known on this continent and in October 1944 his paper on a ten-year plan for television received wide circulation here. The Kinematograph Society, of which he is head, corresponds to the American Society of Motion Picture Engineers.

Captain West returns to London about the middle of July to participate in the consolidation of Bush Radio with Cinema Television, Limited, one of the companies under his technical direction.

The other two Rank companies are Baird Television Limited and Societe Internationale de Television.

## New Dramatic Role For Rita Hayworth

Rita Hayworth will play her first straight dramatic role in four years in her next picture, "Gilda," for Columbia.

Her last full length dramatic role was in "Blood and Sand" in 1941. Since then she has starred in a series of musicals except for an episodic part in "Tales of Manhattan."

# Odeon Toronto House To Be Ultra-Modern

(Continued from Page 1)

tenance Division, headed by Jay I. English, MRAIC, who has studied modern theatre trends in both United States and Great Britain and returned recently after a six-week inspection tour of cinemas in the British Isles.

The first of the new Odeons will introduce a variety of innovations in engineering and design. Outstanding feature of the front is a modernistic tower, extending ten storeys above the street level and carrying the house sign. Both tower and entire facade are to be faced with Indiana limestone. Main entrance will be of the visual type and from the street, there is a clear view of the lobby which will be two storeys high but also on the street level.

The entire auditorium is designed as an integral part of the projection and sound system. The Odeon will be the first down-town house in Toronto specifically designed for the mechanical reproduction of sound. All others were built with stage presentations the chief consideration insofar as acoustic qualities were concerned. The auditorium plan marks a new trend in cinema design by eliminating the hanging type proscenium arch.

Another innovation in Canadian theatres will be a tea lounge, reached by the grand stairway from the lobby. It will overhang the lobby and inner foyer and theatre patrons in the lounge will have a clear view of both. The lounge can be utilized as an art gallery or for musicales in addition to its main function of serving before-and-after-theatre refreshments. Marble and modern woods will be used for lobby and foyer decoration.

The decorative scheme of the auditorium will be carried out in lighting effects instead of fixed wall finishes or hangings. These will be electrically controlled so that the whole atmosphere of the interior can be altered at will and keyed to each current film program. In addition to modern heating, ventilating and cooling systems, the air will be electrically cleaned to keep it dust and germ-free.

Great emphasis has been placed, in the design, on customer convenience. Seating arrangements call for upholstered arm chairs set 36 inches from back to back, increasing leg room by approximately 25 per cent compared with previous standards. The comfort of the individual patron is given precedence over all other considerations in sight lines, seating arrangements, entrances, exits and all similar features of the design. A two-level parking garage with a side street entrance and covered walk-ways leading directly to the theatre lobby is part of the structure.

The location is in the northern section of downtown Toronto on the north side of Carlton Street, served by both cross-town and north-south surface lines and diagonally across the street from one of the proposed new subway terminals recently announced as part of Toronto's projected high-speed underground system, planned as a post-war employment and modernization program. Maple Leaf Gardens, the city's hockey and sports centre is immediately east of the site and just beyond this again, the new film building is under construction.

When completed, Mr. Nathanson announced, the new Odeon Theatre will serve as a showcase for both British and American films. He noted that, in post-war theatre construction, design must now take into account the overall city and town-planning programs which are being worked out in most communities. Theatres cannot be considered merely as commercial structures but as community centres, essential facilities in every modern area of population which fill a definite social need. They must be planned as part of the post-war development and improvement programs in such communities and designed to be in keeping with the character, atmosphere and architecture of each municipality or district.

As soon as regulations permit an early start will be made on construction.

Odeon's larger program which involves erection of modern theatres in principal cities across the Dominion will follow the building of the initial unit and it is hoped that the general program will contribute to providing full employment in Canada.

## 'Dillinger' Holds

"Dillinger," Monogram's action-packed crime picture was held over at the Palace, Hamilton, Ontario, despite the heat. It opened big at the Uptown, Toronto.

## N. A. Taylor's Father, Isaac Taylor, Passes

N. A. Taylor, president of Twentieth Century Theatres, has been bereaved by the death of his father, Isaac Taylor, who was 80 years old.

Twentieth Century head office was closed on the day of the funeral, Wednesday, July 4th.

# Charlie Einfeld Talks BO Hypos

Current national prosperity with its high level of motion picture attendance offers a fine opportunity to experiment in new forms of showmanship and develop new merchandising techniques that will come in handy when times are not so good, declared Charles Einfeld, vice-president in charge of advertising and publicity for Warner Bros., in addressing the recent session of the field public relations staff. The home office advertising and publicity staff also sat in at the meeting, which was presided over by Mort Blumenstock.

Motion pictures not only have an ever-increasing public responsibility to bear in mind, Einfeld said, but there are still many barriers that the industry must break down before achieving its fullest recognition. There is also the important job of helping the industry to get rid of its inferiority complex, he stated, and the field men in their position of "roving ambassadors" can help greatly in accomplishing this end.

Another speaker at the session was Harry Goldberg, director of theater advertising and publicity for Warners, who talked from the exhibition standpoint and declared that the Warner studio turns out a bigger number of and higher percentage of exploitable pictures than any other company. This is due in part, Goldberg said, to the fact that the company is constantly pioneering new story fields, as well as to the showmanship put into the campaigns devised for these pictures.

Other speakers, in addition to Einfeld, Blumenstock and Goldberg, included Larry Golob, eastern publicity manager; Gil Golden, national advertising manager; Bill Brumberg, head of the field staff; Charles S. Steinberg, assistant publicity manager and head of the educationl and public service bureau, and Bob Paskow, in charge of commercial tieups.

Glenn Ireton represented WB's Canadian interests at the public relations confab.

## Once Church Prop'ty To be Movie Studio

A moving picture studio will be opened soon in Ottawa, it is reported. It will be operated by Crawley Films.

The studio will be located on the site of a former church property which has been purchased for the purpose by Arthur A. Crawley, Ottawa chartered accountant, and F. Radwell Crawley, president of the National Film Society of Canada.

## 'Those Endearing Young Charms'

RKO's comedy of wartime romance, "Those Endearing Young Charms," is very good popular entertainment, it having appeal to all audiences. It's a triangular story, with two servicemen, buddies, after the same girl. She discovers at the close which is the right one for her. Robert Young and Laraine Day carry the story, with the able support of Bill Williams and Ann Harding, Lawrence Tierney, Marc Cramer and Anne Jeffreys are among those in the cast.

# Music and the Modern Film

## British Composers, Williams and Bax, Are Sound Track Pioneers of a New and Specialized Art

By HUBERT CLIFFORD

Professor of Composition, Royal Academy of Music, London, and author of musical scores of documentary films including "Power on the Land", "The Second Freedom", "Battle of Britain", "Left of the Line", "Steel" and "Shakespeare's Country".

UP TILL the outbreak of World War II, documentary and short films in Britain had attained a consistently higher artistic standard than feature films; largely because owing to the hold of the American film industry upon the distribution of feature films, there were more opportunities in Britain for producers of short films. Initiative, enterprise and experiment had full scope in the pre-war documentary field, and many producers were alive to the valuable contribution which a good and apt musical score can make to a film.

**Two of these earlier "documentaries," which are now regarded as classics, had important musical scores. "Night Mail," produced by the Post Office Film Unit, carried a score by Benjamin Britten, now recognized as the best of younger British composers; and "A Song of Ceylon," directed by Basil Wright, had a very effective and colorful score by Walter Leigh, who was killed in action in North Africa. Both William Alwyn and John Greenwood have tended to specialize in the composition of music for films.**

A landmark in the development of music in British films was the engagement of Arthur Bliss, in 1935, to compose the musical score for the film version of H. G. Wells' novel, "The Shape of Things to Come." This was the first time that a British composer of established reputation in the concert world had been persuaded to write film-music.

**J. J. FITZGIBBONS**

**President of Famous Players, which company has donated equipment for a 500-seat 16 mm. theatre for entertainment and education in connection with the planned addition to the Hospital for Sick Children.**

### A Specialized Art

Other distinguished British composers followed his lead. William Walton wrote the music for the film based on Shaw's "Major Barbara," and recently has devoted himself entirely to film composition. His latest film music is for the film version of Shakespeare's "King Henry V."

Vaughan Williams and Arnold Bax, two senior British composers, have both written their first film-scores during the war. Bax, born in 1883, who holds the ancient office of Master of the King's Musick, composed the music of "Malta G.C.," the film account of the historic siege of Malta. Vaughan Williams, born in 1872, took to the composition of film music in his seventieth year with zest. Vaughan Williams' film scores include "The People's Land," "Forty-Ninth Parallel," "Coastal Command" and "Flemish Farm." He advises his pupils to seize whatever opportunities they can for writing for the films: "I believe that film music is becoming, and to a certain extent is, a fine art, but it is an applied art, and a specialized art at that"—so Vaughan Williams wrote in an article on the subject.

No account of music in British films would be complete without a tribute to the work of a young Scottish conductor, Muir Mathieson, whose name appears as musical director on the credit titles of eight out of every ten serious British films. It was he who first persuaded film producers in Britain that it was not sufficient for film music to be apt, but that it had to be good as well. It was Mathieson who persuaded Bliss, Walton, Vaughan Williams and Bax to turn their attention to the films, and has also concerned himself with the development of the younger composers.

### A Novel Idea

I remember seeing Mathieson's policy at work at a music-recording session in March, 1944. The Royal Air Force Film Unit regularly prepares a newsreel for screening at the many R.A.F. stations, both in this country and overseas. As with all newsreels, topicality is the essence of the appeal, and so there is no time for music to be specially composed for any particular issue. Here, thought Mathieson, was an opportunity to experiment and to try out new composers who would be commissioned to write short musical sequences to cover a wide range of situations and incidents, and which would then form a recorded library of newsreel effects music.

The R.A.F. Symphony Orchestra, which contains some of the finest young orchestral players in Britain, from time to time recorded this music, under the direction of Muir Mathieson. The particular session which I attended was very successful. Here was newsreel music which possessed musical distinction as well as aptness. I believe that several of these composers were invited to write their first complete film scores as the result of their showing on this occasion. Particularly notable was their sureness of orchestration.

### Wise Policy Has Prevailed

If the R.A.F. Newsreel has been the nursery of British film music, the various documentary and instructional films sponsored by such official bodies as the Ministry of Information and the British Council have provided many other opportunities for composers to demonstrate their skill and artistry. The wise policy of commissioning a specially composed score, as against fitting up slabs of inappropriate and badly-fitting ready-made recorded music, has prevailed.

Composers have not been slow to grasp their opportunities. As well as those previously mentioned, Constant Lambert and Gordon Jacob, both of whom have a number of major works to their credit, have produced interesting scores. Lambert's music for "Merchant Seamen" is, apart from any other considerations, outstandingly fine as music. On the lighter side are Richard Addinsell and Clifton Parker, although both have made excursions into the more serious type of music. Both are very experienced film composers. Addinsell's Warsaw Concerto, from the film "Dangerous Moonlight," is a prototype of all the piano concertos ever written and is enormously popular. Clifton Parker's most important score to date is the one for "Western Approaches"—one of the finest films, in my opinion, produced in Britain during the war.

Lennox Berkeley, Lord Berners, Francis Chagrin, Christian Darnton, David Moule Evans, Victor Hely-Hutchinson, Leighton Lucas and Ian Whyte are some of the other composers whose names are well known to the British musical public and who have been composing for films in recent years.

## British Technicians Visit NY, Hollywood

Fergus McDonell, cutter for British pictures made by the J. Arthur Rank studios, has arrived in New York, while Chief Cutter Jack Harris has returned to London after an extensive visit to New York and Hollywood.

Both men were sent over to make a study of American production practices. Each will have surveyed the cutting methods of New York and Hollywood technicians and acquainted himself with technical equipment used in Hollywood on the set.

McDonell's stay in this continent is indefinite.

**R. W. BOLSTAD**

**Vice-president of Famous Players, who is assisting in the raising of funds for the planned addition to the Hospital for Sick Children.**

**MEMO FROM:**
**HASKELL MASTERS**

**TO:**
*FITZ, PAUL, THE ALLENS, THE SAMMYS, NAT, BEN, FRANK, LARRY, MORRIS, CLARE, ETC., ETC.*

*Saw that "RHAPSODY IN BLUE" premiere in N.Y.C. last week — and watta B.O.! You'll be getting it soon, — you lucky guys!*

*Haskell*

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